



# Farming and Folk Art in Prince George's County

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## *Executive Summary*

This research project aimed to connect local farmers and artists by identifying common materials used by local artists, evaluating the production capacity of local farmers, and exploring the potential to establish a network between farmers and artists. To achieve these outcomes, we identified local artists and farmers and conducted interviews to assess their opinions. Finally, we summarize our preliminary findings and provide recommendations for future iterations of this project.

As a result of successful interviews, we became aware of local farm products, including dyes and fibers from plants and others from livestock. Some specific items we found include Sunn Hemp, Flaxseed, Coir, Cotton, Indigo, Sorghum, and Alpacas and Llamas. Coincidentally, most of the fibers and dyes mentioned are in constant demand by artists, supporting the argument that local demand and supply exist within the community.

The principal obstacle to the efficient meeting of artists and farmers populations is the lack of a productive and competent network to bridge the two groups into a more active market. One recommendation is for farmers to explore crops that are easier to grow in Maryland's climate, as well as establishing a more visible presence in online markets. Today, technology businesses reach potential customers. With up-to-date knowledge on demand, farmers will be able to reach almost all sectors of their local communities.

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## ***Introduction***

The local communities surrounding Prince George's County is full of vibrant, diverse cultures from all over the world. Many accomplished individuals express their cultures in the form of art, carrying on the legacies of well-established traditions, and passing on their craft and techniques to future generations. However, artists may find it difficult to identify and locate appropriate materials from the local farmers markets and must source the various textiles and dyes for their art from non-local markets.

This project's objective is to identify materials commonly used by local artists, inquire about the type of technology used, and evaluate the potential to connect artists with local farmers to obtain the materials they need. This connection can be beneficial for both farmers and artists. For artists, local products may be more convenient, environmentally friendly (fewer travel miles for products), and cost efficient. For farmers, it could provide access to a new market for their products.

Additionally, the data gathered from the farmer and artist interviews may be used to propose new opportunities for implementation of processing technologies that will allow raw materials to be used in art.



# *Literature Review*

## **History of the Farming and Folk Art Relationship**

Prince George's County has long been an agricultural foothold in Maryland, and given its diverse community, a variety of folk art and artists have rooted themselves in the region. During the 17th century, plantation farming flourished in the areas surrounding the Patuxent and Potomac Rivers. Along with English settlers, the Piscataway and Susquehannock tribes inhabited the region today known as Prince George's County (Verta, n.d.).

Agriculture was the basis of Prince George's County's economy in the 18th century and directly or indirectly provided the livelihood for every resident. Tobacco was the main cash crop and due to the demands of tobacco production, Prince George's County owned more slaves than any other region in Maryland ("Flight to Freedom: Slavery and the Underground Railroad in Maryland", n.d.).

Beginning in 1817, the first county agricultural society in Maryland was founded in Prince George's County. In the 1850s, the University of Maryland became one of the nation's first research agricultural colleges. Riversdale, the plantation of Charles B. Calvert, founder of the Maryland Agricultural College and county and state agricultural societies, represent early examples of agricultural science. Local scientific interests in agriculture are represented by the Rossborough Inn at the University of Maryland at College Park, a building that served as an agricultural experimentation station during the late 19th century, and the Beltsville Agricultural Research Center (BARC), which has played a substantial role in the agricultural sciences since the 1930s.

As the 19th century drew to a close, small farms growing tobacco and other crops still played a large role in the county's economic life. Between the end of the Civil War and the turn of the century, the number of farms in Prince George's County doubled, while the average farm size decreased dramatically (Verta, n.d.).

Industrial development in the 1900s and the county's proximity to Washington D.C. define the county today. Agriculture and art still remain a part of this increasingly urban/suburban area, but they are not as intricately laced as before.

Folk art is promoted across the county through the efforts of the Prince George's County municipal government, and also due to the capital's influence. For example, national museums like the Smithsonian Center for Folklife and Cultural Heritage provide resources and archives. As well, local connections between farmers and artists includes the Ujamaa Cooperative Farmers Alliance, a network of farmers and other constituents to pool resources. However, the Alliance lacks connections to local artists who are seeking local products. Another resource is the Gateway Arts District directory of more than 500 artists in the Washington metro region. Artists are listed by their mediums, contact information, and inspirations but it's more of a directory than a connection platform. Artists still lack contacts with farmers and producers who they could obtain resources from.

There are multiple online farmers markets, connecting consumers with farmers; however, this concept has not yet been applied to a network specifically aimed at connecting farmers and artists.

### **Materials Used for Folk Art**

Folk art is a form that stems from region-specific cultures and traditions where it is used to express a community's values and aesthetics ("What Is Folk Art", 2014). Folk artists learn practices from community members. It is not learned through master classes or textbooks because it requires skills and techniques used and perfected by specific communities, which are best learned through apprenticeships or a similar experience ("What Is Folk Art", 2014).

Because of its regional nature, folk art in one part of the world is entirely different than another, which mediums and materials are also different. However, in a basic sense, most folk artists use the following mediums and materials ("Folk Art", n.d.).

- **Architecture:** Materials vary with the kind of architecture being constructed, for example, mud, wood, straw, and stone used in cave dwellings on the Iberian peninsula, the American log cabin, and Mexican adobe.
- **Painting:** Large scale paintings are not common in folk art, however, artists will use paint as embellishments on murals, textiles, glass, and chests. Commonly used paints are oil, watercolor, and pastel.
- **Sculpture:** The most common material for sculpture is wood. Other materials include stone, papier mache, and clay.

- **Printmaking:** Artists typically use carved wood blocks to make prints. The blocks are inked or painted and used to print on fabrics, signs, and games.
- **Textiles:** Creating textiles requires fibers and dyes. The type of fiber depends on the product being made artist and the cultural folk art traditions. Examples of textile artwork include crochet, knitting, embroidery, felt making, lace making, macrame, quilting, and carpet weaving.

Many crops and livestock can be used to produce workable textile fibers. Plant fibers include coir, cotton, hemp, flax, and sisal. Animal fibers include alpaca, angora wool, mohair, merino wool, silk, and cashmere. However, Maryland farms in produce only a few of those fibers due to unsuitable climates or expense. Mohair, sheep wool, hemp, and alpaca are the easiest fibers to find being produced in Maryland.

Since folk art is based on culture and tradition, artists use natural materials like wood, straw, clay, fibers to honor the location of their art (“Folk Art”, n.d.). Folk artists generally make their work by hand or with the limited use of machinery. This makes natural materials easier to handle than processed ones since the artists can decide how they want to use the materials entirely on their own (Harmon, 2010).

## **Farmland in Maryland**

A handful of products were provided by farmers who shared their produce, which we separated into two categories, food products and other use. Food products include huckleberry, corn, soybean, wheat, and turmeric. This assortment of crops are typical for a temperate climate, and might appear in an average kitchen as either an unprocessed or processed item (bread, jam, tofu, etc.).

Other products have a different use than food products. They are primarily used to create fibers and/or extract a color pigment textile use. Other products include hemp, Sunn hemp, cotton, indigo, beets, green herbs (basil), flax and sorghum.

Most of these plants can be grown in Maryland’s temperate climate with some preparation of soils, water, and sunlight requirements. Even if farms differ in scale, they experiment with different products to reach as wide a market as possible for their goods.

## **Agricultural Technology**

Prior to conducting interviews, the team's review of agricultural technologies focused on processes for developing workable, natural fibers and more general methods of agricultural production. Currently, farmers are moving to precision agriculture, which includes a heavier use of technology and creates a safer working environment and safer food production along with greater efficiency at a lower cost and less ecological harm (*Benefits and Evolution of Precision Agriculture : USDA ARS*, n.d.).

However, to produce workable fibers, many farmers are processing natural fibers using simple and accessible methods. For example, carding and spinning machines are still used to spin sheep's wool. Tools for extracting dye are also basic. Local farmers use containers, screens, and additives to pull color from pigments. Occasionally, more advanced technology such as ovens or microwaves are used to avoid mold when drying products or processing them into powder.

As for genetically modified organisms (GMOs) or genetic engineering, many local, small-scale farmers remained uninterested in this technology due to its unknown long-term effects on the human body and its ability to change the quality or character of the crop.

After conducting interviews, the team discovered that the most important technological processes for artists and farmers include equipment to increase the production quantity. In the wake of Covid-19, interviewees recommended advancements that would enable them to harvest, dry, dye, create, or make in private spaces near their workplaces. For example, commercial kitchens or equipment would be useful to farmers who extract dyes from their plants. Commercial grade dehydrators or fans would allow farmers to produce larger quantities more efficiently. However, much of this equipment requires state inspection and certification.

## **The Economics of Art and Agriculture in Maryland**

Maryland is one of the original 13 states of the US, specifically, the 7th recognized as a state. Even before Maryland became a state, agriculture was a core activity. In the state's early years, tobacco was the primary crop followed by wheat, corn, and fruits and vegetables (Maryland, 2020). One critical characteristic of Maryland agriculture is its Sassafras soil type, a sandy loam that greatly aided the farming (source as above).

In the 21st century, US farming and economy has increased in multiple fields, and multiple government programs exist to collect data parameters in a wide range of economic activity, including agriculture. The United States Department of Agriculture (USDA) completes a Census of Agriculture every five years (years ending in a 2 or 7) with the most recent data released in 2017. According to a small pool of data points, there are roughly 367 farms in Prince George's County. Most crops sold are actually floriculture and greenhouse based, and a small portion of animal fiber/wool products are sold when compared to Prince George's County animal activity. One interesting parameter in the 2017 report is the percentage of farmers who sell directly to patrons, around 17 percent. It will be interesting to see if that percentage changes in the 2022 report (United States Department of Agriculture, 2017).



# *Methodology*

## **SWOT Analysis of Farming and Artist Networks**

Before establishing a network for farmers and artists in Prince George’s County, it was important to research previous attempts and best practices. Through extensive research, only two networks for farmers and artists were found for this region: Ujamaa Cooperative Farming Alliance and the Gateway Arts District, neither of which are well established. The results of a SWOT analysis of these networks in the beginning of the project are summarized below.

### *Strengths*

The Gateway Arts District directory is a detailed list of more than 500 artists in or near Prince George’s County. For each artist profile, it provides a brief background, contact information, and upcoming events (“Gateway Artists Directory”, n.d.). This information encourages users to know local artists and get excited about their work. The directory also notes the artists’ mediums, so farmers could find potential customers on this list.

The Ujamaa Cooperative Farming Alliance’s webpage has many farmer participants and are trying to make connections with teachers, bakers, and creators (Ujamaa Cooperative Farming Alliance, n.d.). Their webpage shows a desire to connect with more people and expand their network.

### *Weaknesses*

The biggest weakness is the lack of a strong existing network. One cohesive network of farmers and artists should be established. Currently, the separate directories are not connected and separate directories with little advertisement severely limits outreach. Only people involved in the Ujamaa Cooperative Farming Alliance or in the Gateway Arts District can use their resources.

These aren’t well known resources. The team learned of them through word-of-mouth and deep research. Ujamaa and Gateway were also the only two large directories that the team found. A network of both farmers and artists will connect sellers and buyers and allow for easier transactions that support the local community.

The Ujamaa website supplies only farm names, without contact information, requiring users to do more research to contact farms. The website should provide detailed information including contact, address (location and e-mail), and farm produce. The website also contains a “Projects” section that displays

only surface level information and the original template text (Ujamaa Cooperative Farmers Alliance, n.d.). People interested in working with farmers in this alliance aren't given sufficient information to turn interest into intent. Users are discouraged from using this website because it is not fully filled out and provides only a bare minimum of what is necessary for a directory.

### *Opportunities*

Ujamaa and Gateway have made good starts at a working directory of farmers and artists. However, combining them will give the greatest amount of opportunity for both parties. A combined directory can take aspects from both to create a collaborative network where artists and farmers can interact and sell and purchase from one another. For example, using Gateway's practice of including member names, backgrounds, and contact information with Ujamaa's "Projects" tab, users can find what everyone is working on and who to contact for help.

A combined network will also help reach a larger audience. Potential contacts will be available for users. No one will have to go out of their way to find a person or product because it will be in the directory. Both directories state the goal of connecting with users outside of their membership, which should help gain support for a connected network from members already involved in one of them.

### *Threats*

Creating a new network doesn't guarantee people will join. County farmers and artists need to view it as worthwhile for a combined network to be successful. Interest surveys can be taken prior to creating an online network, however, its eventual success or failure depends on participation, both initially and continuously. As with any network or social media, consistent engagement is required. The network should be advertised and set up to attract and keep as many participants as possible. It will be a risk to create this platform without first gauging public interest and what farmers and artists want out of this network.

## **Connecting with Farmers and Artists**

The student team began by conducting a general scope of interest among county farmers and artists. The principle task was to coordinate communication between students and voluntary farmer and artist participants. Two sets of interview questions, one for farmers and one for artists, were prepared and the questions were discussed and reviewed to ensure high quality questions and fine-tuned questions.

Once questions were settled, team members contacted farmers and artists to set up meetings. A list of farming and artist members was provided by PALS staff. Possible participants outside the list were also considered and contacted for the possibility of more interviews and more data collection.

## **Interviews**

After connecting with the farmers and artists, the student team conducted interviews via Zoom conferencing. Due to the COVID-19 pandemic, virtual interviews protected both the farmers, artists, and students. It proved to be a convenient way of interviewing, requiring no transportation, as well as finding an appropriate interview venue. Interviews lasted between 30 minutes to one hour, depending on how much information participants were willing to provide. For each interview, one student asked the questions and participated in the conversation while a second student took notes. Zoom conferences were recorded with verbal consent from all parties.

Interviewees were e-mailed the survey questions and Zoom invitations prior to their interview. Farmers were asked questions about agriculture (Appendix 2). Artists were asked questions about folk art (Appendix 3). Providing the questions in advance allowed them to think about their responses, but students emphasized that completion of the instrument was unnecessary, as each question would be asked in the interview. During the interviews, students asked follow-up questions based on participant responses and the flow of the conversation.

## **IRB Process**

This project was conducted in compliance with guidelines set by the Institutional Review Boards (IRB), for studies conducted with human subjects (FDA, 1998). Dr. Jose-Luis Izursa, who supervised this project, completed an application for IRB approval. Before receiving IRB approval, each student researcher underwent a two-hour IRB training to ensure the project's ethical and responsible completion.

Features of the IRB guidelines that are most relevant to this project are receiving participant consent to participate and maintaining their confidentiality (Appendix 4). Participants received a consent form, which outlines the risks, benefits, and other details of the study. This form provided general project information and outlined a plan for maintaining participant confidentiality, including removing personal identifiers from all reports and presentations (including this one), and protecting materials physically

and electronically through locks and passwords. These steps are important for maintaining the project's integrity and meeting IRB guidelines.

### **Analysis of Interview Responses**

Interviews were conducted to cover the survey questions, but student interviewers also established a friendly, casual atmosphere and used the questions as a starting point to collect information. This data doesn't allow for quantitative analysis, so responses of farmers and artists were compiled qualitatively (e.g., creating a list of fibers and dyes produced on a farm, evaluating overall attitude around adapting new processing technologies). The analysis of the data is summarized in the next section.



# *Results*

## **Findings**

Of the the twelve farmers and artists contacted, three agreed to participate in the interviews. Two interviews were conducted with farmers and the third with an artist. Even from this small number, we were able to understand how artists and farmers produce their work and to learn their ideas for a future where the two are better connected.

Both farmers are producing crops that can be used as dyes and fibers. One of the products mentioned is Sunn hemp, a strong fiber that can be used for baskets and textiles. It does well in Maryland's climate and is easy to grow and care for in large amounts. A license is required to grow hemp, but getting one isn't a complicated process. Another fiber that the artist was interested in is merino sheep wool, a commonly found and easy to care for livestock in Maryland. However, the artist has only received this product from New York farmers who were easier to contact than Maryland farmers. Farmers also expressed an interest in growing cotton, but the idea has not been fully developed on the farms.

For dyes, huckleberries, turmeric, indigo, beets, flax, sorghum, and various flowers and herbs are currently grown to create a wide array of colors at the farms we interviewed. The farmers' participation in growing crops and raising livestock for dyes and fibers already creates a connection with the artists who work almost exclusively with natural dyes. There just needs to be a more established connection. The artist expressed interest in working with turmeric, huckleberries, and indigo, however, they were not aware of local farmers working with those crops.

This apparent lack of communication between farmers and artists in Maryland can be overcome. The artist had no reservations about working with local farmers as opposed to importing international products, but they were unaware of farmers who could supply what they needed. We were actually able to act as a liaison between the artist and one of the farmers.

In another instance, one of the farmers told a story of arranging with some artists to purchase crops, but they never showed up to finish the transaction. This interaction didn't discourage them from selling to artists, but they didn't actively seek out artist customers. The farmers thought a specialized farmers market or co-op initiative would be beneficial. It would be advertised to individuals and businesses who need art supplies rather than the general public, which could incentivize artists and others to seek out local farm products.

According to the interviewees, farmers and artists have been able to make connections by attending conferences and participating in farm visits. However, they had to go out of their way for these

opportunities and not everyone is willing to do the same. One farmer mentioned they didn't have the extra time to find customers. They have a stable customer base and it isn't necessary to reach out to artists to sell their crops. They enjoy the conferences, national clubs, and newsletters where they learn what other farmers are doing and how to perfect their own craft.

A common theme was a willingness to connect as long as it was a benefit on both sides—more customers, a larger personal network or learning more about the other side—each wanted to make sure they would positively benefit from a network. They all also expressed a love for their community and the ability to uplift others through their work. Community is important to all the interviewees and establishing a network expands the community.

The COVID-19 pandemic has affected the farmers' and artists' ability to reach people and establish connections since conferences and tours had been canceled. Sales have also been affected for both, but especially for farmers. They've had to convert from farmers markets and farm tours to an online market platform. Sales have decreased in the past year (2020) because of website issues, lack of community outreach, and the inability to make personal connections with their customers. The farmers explained that talking with their customers builds a connection that encourage them to be return customers. However, a positive side of the pandemic is that farmers have become more comfortable with technology and can navigate networks and online marketplaces, which will be a key aspect of a proposed farmer's and artists' network.

The interviewed farmers disapproved of GMO crops, believing that GMOs takes away the naturalness of the crop, changing its taste and appearance. They were also concerned about the effects of consuming GMOs on the body in the short and long term.

Both farmers and artists expressed an interest in learning about new processing technologies, particularly large-scale batch processing. However, both were more interested in finding places that can process for them than learning to use the technology themselves. Both are too busy to research machinery, purchase it, learn how to use it, and actually using it. They also wanted to support the businesses that are already doing the work.

## **Concerns**

The biggest concern for this study is the lack of participation in the interviews. Because many farmers and artists were unwilling to participate, there isn't concrete evidence that the community would actively participate in a connected network of artists and farmers. As noted in the SWOT analysis, active engagement is necessary for it to work and benefit the users.

There is also insufficient data for farmers and artists in general because of the low response rate. There is some concern that the responses don't accurately reflect the larger communities; they were only one or two people out of more than one hundred within their communities. We do believe, however, that the participants' inputs are important and deserve attention and analysis to help create a more functional future for both farmers and artists.

# *Conclusions and Recommendations*

## **Conclusions and Recommendations**

A network that builds relationships between farmers and artists could benefit both communities by giving artists access to local materials and local farmers new customers.

Currently, there are no substantial networks promoting farmer-artist relationships despite the fact that there is strong interest on both sides to initiate and sustain a connection. The few interviews make it difficult to know exactly how many farmers and artists would consider this a beneficial opportunity. Also, due to the lack of qualitative data, information regarding necessary or potential technology is limited.

Future research on this subject might include contacting professionals when it's most convenient for these groups. For example, farmers are busy in the spring, summer, and fall, so perhaps future contact should be made during the winter season. Additionally, the COVID-19 pandemic likely increased stress on farmers and artists who were unable to lend time to this project.

Given the level of interest exhibited by the farmers interviewed, we recommend that future studies explore the uses of natural fibers that grow well in Maryland, but that aren't widely used by artists, such as hemp and flax. The network should also include processing businesses either with profiles or contact information. If there aren't facilities that process the farm products, further research in how to organize, prepare, and pitch new products to existing facilities should be explored. It was also noted that farmers and artists need places to process their products, to avoid the additional work themselves, and to support local businesses. These facilities should also be included in database built to connect farmers, producers, and artists.

Additionally, to build relationships between farmers and artists we recommend creating an online farmer's market that include sections dedicated to folk art and directories listing products for artists' use.

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## Appendix

### *Appendix 1. Artist and Farmer Email Template*

Hello XXXXXX,

Happy Spring! I hope your week is going well. We are a team of Undergraduate students from University of Maryland, College Park working with the Prince George's County Planning Department and PALS (Partnership for Action Learning in Sustainability) to conduct research on the connection between farmers and folk artists in Prince George's County, MD. Our goal is to understand the farmers and artists' work process, how their connections operate, and best practices for the future.

We were impressed/inspired by your work in XXXXXX and thought our research would benefit greatly from your insights. Especially, sentence personalized to their specific work of farming or art. We would love to invite you to interview with us at your earliest convenience!

Attached to this email is a consent form and a detailed description of the interview process and our research. If you are interested in participating, please sign and return the consent form along with your availability. The interview will last about 30 minutes to 1 hour and you will be compensated for your time. We will also send you the list of questions in advance to give you ample time to prepare.

If you have any questions, feel free to reach out to us or our faculty supervisor, Dr. Izursa who is cc'd on this email. Thank you for your time and consideration, and we look forward to hearing from you soon!

Sincerely,  
Gaile, José, Ben, and Alec

*Appendix 2. Farmer Interview Questions*



Partnership for Action Learning in Sustainability (PALS)

PALS Project Survey Instrument—Farmers
What do you currently grow on your farm that is used for producing art, such as fibers and dyes?
Are you skilled in processing the plants or fibers to produce finished products, e.g., dyes, or do you prefer to produce a raw product (plant material)?
Would you be interested in trying new crops or varieties, if there is a market for them?
Through what networks/ communities do you share information about harvests or sell crops/ products?
Are you aware of different methods of production and processing that you would like to learn about?
Are you aware of any technologies that you are interested in incorporating into your farming?
What are your thoughts towards Genetically Modified Organisms? Especially in food production?
Are you aware of the proportion of customers, such as artists, who utilize your products?
Do you currently have any relationships with artists? If so, how did it start and what has/has not worked well with partnering with them?
Notes/Additional Comments

*Appendix 3. Artist Interview Questions*



Partnership for Action Learning in Sustainability (PALS)

PALS Project Survey Instrument -- Artists
What kind of natural materials such as fibers, dyes, and plants do you currently use for your art and where do you obtain them?
How processed do these natural materials need to be? For example, for dyes, do you prefer receiving the plants to create the dyes yourself, or the finished dyes?
Depending on the material, product, or item, and its significance in the final product, do you always prefer quality over quantity, or are there components for which you prefer quantity over quality? a. For each component, what are the characteristics that you value?
What technologies do you use to make your art? (machines for processing dyes, etc.)
Are you aware of any technologies that you are interested in incorporating into your art? a. How accessible are the new technologies for you?
Where do you get your component, natural materials? How can farmers reach more artists like yourself?
Do you currently have any professional relationships with farmers? If so, how did it start and what has/has not worked well with partnering with them
Notes/Additional Comments

*Appendix 4. IRB Consent Form*

**Institutional Review Board**

1204 Marie Mount Hall • 7814 Regents Drive • College Park, MD 20742 • 301-405-4212 • [irb@umd.edu](mailto:irb@umd.edu)

**CONSENT TO PARTICIPATE**

<b>Project Title</b>	Farming and Folk Art in Prince George's County
<b>Purpose of the Study</b>	This research is being conducted by <b>Dr. Jose-Luis Izursa</b> at the University of Maryland, College Park. We are inviting you to participate in this research project because you are a [farmer] [artist] resident of Prince George's County. The purpose of this research project is to evaluate the linkages between folk art and farming and depict a list of opportunities that will benefit both, farmers and artists. The former ones by securing a market for specific products harvested in their farms and the artists by having a source for the products they need.
<b>Procedures</b>	<p>The procedures involve:</p> <ul style="list-style-type: none"> <li>• As a potential respondent, you will be initially contacted by email by one of the team members.</li> <li>• If you accept to participate, please sign this consent form and send it back via email.</li> <li>• Once you give your consent to participate, the team member conducting the interview will record the interview on Zoom and take notes as well.</li> <li>• Here is an example of the questions that will be asked:</li> <li>• If you are an artist: <ul style="list-style-type: none"> <li>○ What kind of natural materials such as fibers, dyes, and plants do you currently use for your art and where do you obtain them?</li> </ul> </li> <li>• If you are a farmer: <ul style="list-style-type: none"> <li>○ What do you currently grow on your farm that are used for producing art, such as fibers and dyes?</li> </ul> </li> <li>• Each interview will last for approximately one hour.</li> </ul>
<b>Potential Risks and Discomforts</b>	There are no risks from participating in this research study. There are no questions that may cause discomfort to the participants. Participants will be able to skip or decline to answer questions.
<b>Potential Benefits</b>	There are no direct benefits from participating in this research. However, we anticipate that based on the study outcome, artists will be aware of potential local providers for the materials they use and farmers will be aware of the potential buyers (artists) for some of their products.

<p><b>Confidentiality</b></p>	<p>Any potential loss of confidentiality will be minimized by storing data in a secure location such as: locked office, locked cabinet, password protected computer.</p> <p>If we write a report or article about this research project, your identity will be protected to the maximum extent possible. Your information may be shared with representatives of the University of Maryland, College Park or governmental authorities if you or someone else is in danger or if we are required to do so by law.</p>
<p><b>Right to Withdraw and Questions</b></p>	<p>Your participation in this research is completely voluntary. You may choose not to take part at all. If you decide to participate in this research, you may stop participating at any time. If you decide not to participate in this study or if you stop participating at any time, you will not be penalized or lose any benefits to which you otherwise qualify.</p> <p>If you decide to stop taking part in the study, if you have questions, concerns, or complaints, or if you need to report an injury related to the research, please contact the investigator:</p> <p><b>Dr. Jose-Luis Izursa</b>  <b>1457B Animal Science/Ag Engineering Building (Bldg. #142)</b>  <b>College Park, MD 20742</b>  <b>jlizursa@umd.edu</b>  <b>301-405-1195</b></p> <p><b>Dr. Debasmita Patra</b>  <b>0512B Animal Science/Ag Engineering Building (Bldg. #142)</b>  <b>College Park, MD 20742</b>  <b>dpatra@umd.edu</b>  <b>301-405-7964</b></p>
<p><b>Participant Rights</b></p>	<p>If you have questions about your rights as a research participant or wish to report a research-related injury, please contact:</p> <p>University of Maryland College Park  Institutional Review Board Office  1204 Marie Mount Hall  College Park, Maryland, 20742  E-mail: <a href="mailto:irb@umd.edu">irb@umd.edu</a>  Telephone: 301-405-0678</p> <p>For more information regarding participant rights, please visit:  <a href="https://research.umd.edu/irb-research-participants">https://research.umd.edu/irb-research-participants</a></p> <p>This research has been reviewed according to the University of Maryland, College Park IRB procedures for research involving human subjects.</p>

<b>Statement of Consent</b>	<p>Your signature indicates that you are at least 18 years of age; you have read this consent form or have had it read to you; your questions have been answered to your satisfaction and you voluntarily agree to participate in this research study. You will receive a copy of this signed consent form.</p> <p>If you agree to participate, please sign your name below.</p>	
<b>Signature and Date</b>	<b>NAME OF PARTICIPANT [Please Print]</b>	
	<b>SIGNATURE OF PARTICIPANT</b>	
	<b>DATE</b>	